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various supposedly objective methods, fame. Thus one has determined, to his own satisfaction, the relative fame of various distinguished persons by measuring the amount of space allotted to them in works of certain kinds; another has tried to reach the same result by noting the adjectives applied to worthies of bygone days. Scientists, at least some of them, comment at times on the futility of the research to which classical students have on occasion devoted themselves; the retort courteous is suggested to any one who looks through the titles of the publications of the Carnegie Institution of Washington (to name the institution scientifically) and by the articles on fame referred to above. Along with amusement one may get some solid profit from reading what is said by Mr. C. A. Browne in *Science* for May 19, 1911 (33:770-773) concerning the failure of the adjective method of determining the fame of Euripides (this method seeks to fix a man's fame by determining the ratio of epithets of praise to those of dispraise applied to him). The author says some good things about the influence exercised by Euripides and Sophocles on human history; classical students would do well to reflect on the considerations he advances in support of his declaration that "As an influence in human history Sophocles almost sinks into insignificance when compared with Euripides".

C. K.

### THE LIFE OF THE ANCIENT GREEK

(Concluded from page 61).

The subject of Greek education<sup>1</sup> as a whole is enormous, and, if we should follow the full curriculum of the lower and higher education of the young Greek, we should have the contents of more than one big volume on our hands. All this paper intended to do, however, is to start the boy for school under the care of the pedagogue, have the pedagogue stay with him there, take him home at night, and I may get away from the topic most easily by merely noting that in school the boy learned to read and write his native language, had practically nothing to do with foreign languages, learned to sing and to play the lyre, stood upon a platform and recited from Homer, which was his Bible and with one or two other authors constituted his course in literature. It goes without saying that the Greek boy had his physical training. Gymnasium is indeed a pure Greek word, and the boy learned to swim, to run, to leap, to box, to wrestle, and to throw the discus

and the javelin. The school-teacher, as well as the pedagogue-slave, moreover could and did whip the boy with slipper and switch, as the famous mime of Herondas on the school-teacher and many works of art show, and what pupil was there whom the teacher chastened not, for the Athenians did over into Greek the Hebrew proverb, 'Spare the rod and spoil the child', and said, 'He who is not flogged, is not educated', or, in the interesting public rendition of my friend Professor Gildersleeve, "The man who is not skinned alive, gets no degree"—*ὁ μὴ δαρείς ἄνθρωπος οὐ παιδεύεται*. (the Greek motto of Goethe's autobiography taken from Menander). In modern times the teacher is forbidden to whip the pupil and forced to leave that to the parents at home. And the threat 'I will thrash you within an inch of your life' is seldom carried out by the modern mother. But Greek mothers were much sterner and would not only whip their children themselves, but would also ask the school-teacher to whip them till their naughty souls rose to the edge of their lips. The Greek father, however, like the American father, was lenient and easy-going. Reviewing the whole area of the boy's education, physical as well as mental, one feels a certain shadow cast over it all by the fact that the teachers themselves were men of clouded reputation. Many of them had been freed from slavery and brought some of the slave's instincts with them. Some had lost their money. Some had lost their social position and, as a whole, their occupation, which should have been graced with the consideration which belongs to the highest and purest endeavor, was classified down among the mechanic and menial trades.

Passing over the many other subjects which might be treated in connection with school training, such as fraternities and clubs and the pranks the Greek boys played, which resemble many of the doings of our college boys, let us take up another stage or start in the life of the Greek, the stage illustrated by the lines:

Full of strange oaths and bearded like the pard,  
Jealous in honor, sudden and quick in quarrel,  
Seeking the bubble reputation  
Even in the cannon's mouth.

Military service must have been wellnigh universal in the age of Pericles, as well as in the next. And though this ephebic system was not quite as highly developed as it became some years later, we get a good idea of its practical nature and tendencies by bringing back those subsequent regulations to the age out of which they grew. At the age of 18, then, the Greek youth, having attained his majority, was again presented to his clan or phratry by his father at the annual autumn feast. After the feast came a banquet of wines and the *kourseion*, at which the hair of the youth, which up to now had been long and flowing after the Homeric fashion, was cut short

<sup>1</sup> Recent books on this subject are Munroe, *Source Book of the History of Education for the Greek and Roman Period*; Freeman, *Schools of Hellas*; Rauschen, *Das Griechisch-Römische Schulwesen* (Bonn, 1901); Ziebarth, *Aus dem griechischen Schulwesen* (1909), *Aus der antiken Schule* (1910). On gymnastics see Gardiner, *Greek Athletic Sports and Festivals* (reviewed by Professor Gulick in *THE CLASSICAL WEEKLY* 4:100-102, and by Robinson, *American Historical Review* for 1911, pages 589 f.), and Jüthner's edition of Philostratos über Gymnastik.

and the severed locks were dedicated to some river god or placed in some temple. He now took his oath of allegiance to the state in the sanctuary of Aglaurus on the north slope of the acropolis, swearing to defend the state's interests in life and death. Along with his fellows who had reached the same age he was assigned to the care of a drill-master, who instructed him in military tactics, how best to handle spear and shield and bow and how to fight in heavy armor, the helmet, breast-plate and greaves. He was assigned to light garrison duty in Athens or the Piraeus and learned, in a word, how to perform faithfully and effectively the duties of the home-guard. When this first year of training was accomplished, the new recruit was presented to the general public and showed them that his training had been thorough by using in their presence the various kinds of armor and by putting himself in company with his fellows through the tactics and exercises of the well trained soldier. In token of this preliminary graduation, the state now presented him with a shield and spear. His range of service was extended to the frontier, where he was sent to do regular military duty in heavy armor against all enemies.

When the second year of military service and the twentieth year of his age were completed, the full-fledged soldier might choose the military life for good and all or might return to his home to enter upon the tillage of the soil or take up some permanent trade or occupation. If he chose agriculture, his implements were of the most primitive kind. His plough was the forked limb of a tree, the projecting fork making the plough-share, which was sharpened so as to cut into the soil. The plough-share might sometimes be capped with iron and a rude handle might be nailed on at the rear end, while the front passed out as a kind of pole to which the oxen or mules were attached. Although the Greeks had horses, they seem almost never to have used them for ploughing. Seed was sown in the springtime for the more important grain-crops for which, as Plato says, the Greek was willing to wait seven months. In the summer time seeds of lighter vegetables such as lentils, peas and beans were planted, and in the autumn grain again was sown. The Greek farmer understood the value of fertilizing and irrigation, and used them both. In harvest time he not only had no mowing or reaping machines, but not even a long bladed scythe. He cut his grain with a small curved hand-sickle. When he bound the grain together in sheaves and carried it home, he left one sheaf in the field for luck or as a kind of dedicatory sacrifice to the spirit of the grain field or unseen god of the harvest.

If we take leave of agriculture, that best basis of a nation's prosperity, and pass to the general trades, we find an innumerable number, which, however inter-

esting their processes, cannot now be described, but can only be mentioned. The Greek must be fed; hence there were millers to grind the grain, who sang such songs at their work as 'grind, mill, grind, for even Pittacus grinds, king of mighty Mitylene'. There were bakers to use the kneading trough and the oven. The Greek must be clothed; hence there were hatters who made hats of the sugar-loaf shape or with a lower crown and a broad brim. Sometimes they were made of skins, but the general material was felt, whose manufacturing and working they seemed to have understood. There were tailors who made garments out of linen and woolen fabrics; and there were shoe-makers, though frequently the shoes consisted of nothing more than pieces of leather held on by straps over the feet. The Greek person must be adorned with valuables; hence there were jewelers who made earrings, necklaces, and finger-rings. These last often carried cameo or intaglio seals cut with neatness, precision, and beauty. The Greek must be housed, and hence there were masons to shape and lay the sundried brick, and carpenters to fashion door-frames of wood, and roof-beams and rafters. The Greek Gods and their worshippers must be housed; hence there were stone-cutters who worked the splendid slabs and column drums into form with saws, as well as with mallet and chisel. There were the finer workmen, of course, who chiselled out in the marble what the marvelous genius of the age had moulded into the model of clay. Back of all these trades lay the foundation-workers who prepared the raw material, the quarrymen who drilled wedge-holes into the native marble, inserted wooden wedges in the holes, and then poured water upon the wedges that their swelling might split off the desired blocks of stone. Back of these lay the dyers and fullers who colored the original fabrics with purple, blue, or red, the miners who dug silver from the silver mines at Laurium, and the clay-diggers who worked the raw clay from the earth at Cape Colias and elsewhere. Then there were what we might possibly call the furnishing trades, the makers of household furniture, who made the various forms of chairs, stools, and chests; there were the metal workers who made plates more or less artistically ornamented to be fastened upon the doors and walls of dwellings, as well as made arms and armor for the military. There were the potters who turned vases upon their wheels, and the painters who decorated them with beautiful mythological or genre scenes. To all these numerous trades and those that were allied to them may be added the shipping-merchants, importers and exporters who made up cargoes of goods and consigned them to foreign ports and received consignments from abroad. The professions too had their place. There were physicians, cooks, jurists, actors, political office-

holders, and the priests who served the temples and their altars.

In some of these professions, high or low, despised and scorned, or desired and honoured, and ranging all the way from peddler to poet, our man who had finished his military service and returned to his home would begin his career of obscurity or eminence, and, when after more or less time he began to be well established in it, he would seek a wife, for we must now make marriage a sixth stage or defining point in the life of our Greek<sup>1</sup>. I think it is a general notion, perhaps suggested by what we know of some Oriental people that the Greek youths married very young. Such was not usually the case. Plato, for example, in the Republic, portraying an ideal community, recommends 25 as the age for men, and 20 as the age for women, while in the Laws he has raised the age for men from 25 to from 30 to 35. A further reason for the common mistake is that the Greek girls did indeed marry very much younger than the men. For this same Plato who sets the age for men at from 30 to 35 in the same passage sets the age for girls at from 16 to 20, and this large difference of his between the marrying ages of the man and the maid undoubtedly reflects a somewhat similar difference in the practice of actual life. And we know that Greek girls often did marry at 15 and even younger, whereas men generally waited till they were 30 or more. The young husband thus seems, at least in the majority of cases, to have been 12 to 15 years older than his girl wife. So great a difference in age seems to point toward somewhat unnatural conditions in the relations of bride and groom. It must be confessed that at the time when Greek literature and art had mounted to the zenith the position of woman had fallen a long way toward its nadir. Centuries earlier in Homer's day the bride was sought by her suitors at her home. Her beauty, if she had it, could be seen in her unveiled face and the groom brought presents and dowry to his bride, but now in the day when the divinest female forms were shaped out of the purest marble the father of the groom bargained with the father of the bride and she brought a dowry to her husband. Very often, indeed, the transaction was so strictly commercial that the husband did not see his wife's face until after the marriage ceremony he led her into his own home. I give you no details of their courtship, for there was none to furnish the details, but, taking it for granted that in the case of the young man we are studying the preliminary negotiations have been duly and successfully concluded and that the date of the marriage has been fixed, we find the young man, and the young woman too for that matter, taking a peculiar bath on the

night before. Water not from any other spring but from a certain one named Nine-spouts or Enneacrunus, north-west of the Acropolis and near it, was brought in a tall and slender vase of a peculiar and well established design known as the *loutrophorus* to his home as well as hers and with it he bathed himself as a kind of preliminary religious purification to secure him against any possible anger of the gods. The next day, at some uncertain hour, very likely varying with circumstances, he put on a white or light colored himation or outer robe, crowned his head with a wreath, and with his parents went to the house of his prospective bride. On their arrival at the door they and the other guests, as they came straggling along, each received a piece of wedding cake in the shape of a small baked compound of sesame seed and honey. After a more or less extended time of social interchanges, the father of the bride offered upon the altar in the court of the house an animal sacrifice from which the gall had been extracted that so all bitterness might be removed from the conjugal relations of the young couple (as if it could be done once for all with a knife that way). In due time the wedding banquet succeeded, at which the women were permitted to be present, though perhaps at separate tables and sitting rather than reclining as the men did. This marriage meal was ended with a libation poured out to the marriage gods and in honour of the newly married couple. But, as you say, you have not yet given us the marriage ceremony itself. Why speak of them as a married couple? But there was no marriage ceremony such as you have in mind. The Greek marriage ceremony was not a quick performance of spoken, and received promises, succeeded by a clerical declaration that the man and woman were now husband and wife. There was no such declaration. The Greek marriage ceremony was a prolonged process rather than a precise pronouncement. At just what moment during the long hours of feasting and sacrifice at the bride's house the couple were considered to be married it would be difficult to say; for the moment of marriage was in no wise openly marked or designated, unless possibly when the father said to the bridegroom 'I give you the girl'. I fancy the bridegroom must have located it at the moment when he got her fairly away from her father's house and, taking her into his own, felt certain that as a practical matter of fact she was his to have and to hold. When the time came to leave the bride's home, the groom had a carriage, that is a chariot or cart, in waiting. Into this he placed his bride, whose face, often still closely veiled, he had not seen. His best man and he got in and the three drove away, followed by the procession of friends, illuminated by torches, for it was now evening, and enlivened by music from hymenaeal songs accom-

<sup>1</sup> The most important recent article on this subject is Samter, *Hochzeitsbräuche*, in *Neue Jahrbücher für das kl. Altertum*, 1907, pp. 131 ff.

panied by the flute and the lyre. Having arrived at the bridegroom's house, the guests showered the couple with confetti and sweet-meats. Old shoes were thrown at the bridal pair, no modern custom, as a Greek vase in Athens informs us (cf. *Ephe-meris Archaeologica* for 1905, Plates 6, 7). The bride ate a quince and escaped at last with her husband into the privacy of her new home. The guests stayed around for a while, said smart things, kept wide awake to seize any opportunity that offered for a practical joke and finally melted away into the night, while inside the bride unveiled her face to her husband's delight or dismay. The next day the guests came again, bringing their wedding gifts and offering their congratulations. There was another sacrifice and banquet and the guests took their departure and the whole affair was concluded. The bride retired to the shaded seclusion of the Greek wife's home and began to contract that unsunned pallor which excused her subsequent use of cosmetics.

It is appointed to man once to die<sup>1</sup>. To put death in immediate sequence after marriage may seem to leave a great gap, or may even seem humorously suggestive. "What!" says one character in Greek comedy, "Married! Did you say he was married? Why it was only the other day I saw him alive and walking about". And the little, ugly, spiteful Ionian Hipponax in two limping Iambic lines said: "Two days are the most pleasant in a woman's life, the day when some man marries her and the day when some one bears her to the grave a corpse".

The somewhat mature marrying age has required us to mention our man's trade in advance of his wedding and now I must ask you to carry over the long years through which he practised his trade or calling, the climax and decay of his achievement along his own lines little or large, put them in between his marriage and funeral with nothing said, and hasten on to sickness and death. For the unity of this article, so far as it has any, lies in its grouping together those points of universal human experiences whose echoes roll from soul to soul, from race to race, from land to land, and live and grow forever, those few close touches of nature which make the whole world akin.

When our man got sick he had the doctor, who was not a bad fellow after all. The physician's directions, if he followed the leading medical light of the day—by that I mean Hippocrates—were highly sensible. He kept himself neat and clean, spoke cheerily to his patient, gave him good advice as to his diet and insisted upon his having pure air, and, where he could stand it, healthful exercises. Knowledge of drugs, however, was extremely limited and

<sup>1</sup> On death and burial rites cf., beside the usual hand-books, Samter on *Antike und Moderne Totengebräuche*, in *Neue Jahrbücher* for 1905, pp. 34 ff.

often erroneous. There were no anaesthetics or narcotics and, when our man was acutely sick, he must often have suffered intensely. After his death four points interest us, the laying out or prothesis of his body, the procession to the tomb, the interment, and the memorial erected above the grave. The body was washed and the skin anointed with oil. They closed the eyes and mouth, as we do, with decent care; and straightened the arms out by the side of the body, which the relatives dressed in fine linen, clean and white. Upon the head they placed a wreath of parsley, olive or laurel. Frequently they put an obol or small coin in the mouth to pay the well-known ferryman for the well-known passage across the Styx. They put it in the mouth, where it is often found to-day by excavating archaeologists, simply because the Greek's mouth, in the general absence of pockets in his clothes, was very ordinarily his purse and the dead man would naturally use the same purse as the living. The body was placed upon an ordinary sleeping-couch, very likely the same one on which he had died. Vases of the peculiar lecythus form, a shape especially dedicated to the tomb, were set about the bier on the floor. Throughout the day succeeding his death the sound of dirges and lamentations was heard in the house, coming from the mourners who were hired. There was beating of breast and tearing of hair. Yet the Greek desire not to do anything too much and to be graceful had some effect even here, for by the law of Solon excessive and wild lamentations were forbidden. The noise, after all, was made decently and in order. The next morning, well in advance of sunrise (for the sacred rays of the golden sun would be polluted if they fell across the corpse), the couch-bier with the body on it was carried out by the bearers. The funeral procession was formed. Behind the body walked the female relatives and in front of it the males, those nearest to the deceased being closest to the bier. In advance of these went the musicians, playing mournful music upon their flutes. Those in the procession carried the funeral vases which had been standing in the house about the bier, together with wreaths, ribbons and other articles with which to decorate the grave. If there was a coffin, which was by no means always the case, it was carried by men in the procession, the body still remaining outside upon the bier, as to-day in Italy and Greece. Arrived at the grave, the body was lowered into the ground, according to literature, with the feet toward the east, the land of the rising sun, and the head toward the west, according to one account to prove the right of Athens to Salamis. And yet all this does not agree with excavations, which reveal the corpses in no fixed direction.

Before the body or the coffin with the body in it was placed in the ground, the mourners called out

three times to the dead man's departed spirit. The dead man had brought nothing into the world, but it was hard that he should carry nothing out of it. Hence the mourners placed vases and various other ornaments in the grave. He might need them in the dim region to which he was going. Often terracotta imitations of shoes were thrown in the grave to enable the dead man to travel the hard road to the Styx. The soil was shovelled back, the procession returned to the home of the dead man, where the nearer relatives kept up the mourning together with fasting. At the end of three days, and, perhaps again on the ninth, came another banquet, as in Greece to-day, and so the ceremonial for the dead was completed.

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### REVIEW

A History of Greek Sculpture. By Rufus B. Richardson. New York: American Book Company (1911). Pp. 291. \$2.00.

To the lover of Greek sculpture this book will be as disappointing as it is apt to be misleading to the seeker after knowledge. This result is due not as much to absolute error, of which the book is comparatively free, as to carelessness of statement on the author's part and to mistaken emphasis in the handling of his material. It is perhaps natural that to the neophyte the sculptures of the Hellenistic age should appeal more strongly than the ideal creations of the fifth and the fourth centuries, remote as these are from modern standards; but from the scholar and the writer on Greek art greater discrimination of judgment can rightly be demanded. Yet it is upon the works of the period subsequent to Alexander that Professor Richardson lavishes his greatest enthusiasm. The writer would yield to no one in admiration for the magnificent Nike of Samothrace, but he seriously questions whether "Paionios and other sculptors of the fifth century might well hide their heads before this creation" (p. 250), fine as it is. He doubts also whether the pose of the Apollo Belvedere is "splendid" (269) or the attitude of the Fortune of Antioch, graceful as it is, is "superb" and reveals unmistakably "dignity and pride, as befitted Antioch" (273). But, above all, he feels that an emphatic protest is necessary when he reads (264) that "on the face of Laocoön, especially in the eyes, pity and terror are seen in most acute form" and that "the suffering face might readily be compared to that of the crucified one on the cross". As a study of physical agony, of the human body in torment, the figure of Laocoön is probably unsurpassed in the whole range of art, but it can not be too strongly emphasized that of pity or any other emotion of the soul or of the mind it offers not the slightest suggestion.

Entirely apart, however, from any question as to the relative merits of works of the different periods, the book contains numerous statements so carelessly expressed that they are bound to mislead a student not already familiar with the subject. To illustrate—would any person unacquainted with the originals form a correct conception of the coloring of the archaic limestone sculptures of the Acropolis from the statement on page 26 that they "have the paint laid on, as it were, with a trowel"? Similarly the statement on page 207 that the Nike of Paionios is "still supported by an eagle which flies somewhat crosswise to her path" must convey an entirely wrong impression of the artist's real conception, although fortunately in this case the reader can judge for himself from the adjoining illustration. In other cases this carelessness amounts to absolute inaccuracy. Thus we read on page 90 with reference to the marble Athena of the pedimental group on the Acropolis that "One sees in her face pitiless wrath flashing forth as she strikes down her foe", when in reality her face is as impassive and as lacking in emotion as that of all contemporary statues. Again on page 211 we are told that the boy on the sepulchral stele from the Ilissos in Fig. 96 is "crushed with grief", although the expression of such intensity of emotion as is implied in the quoted words is entirely foreign to the spirit of Attic art and would be without parallel in any fifth or fourth century funeral relief. The boy is at most quietly weeping. Probably few scholars, if any, would agree with Professor Richardson's judgement that the metopes of the Theseum "show quite as wide a divergence in style as those of the Parthenon" (p. 195), while the statement on page 63 that on the Herakles metope from Selinus the Korkopes are represented as slung over the hero's shoulders "probably on a pole represented in paint" is incorrect, since the pole is depicted plastically. It is, however, merely amusing when a helmeted warrior on the Bassae frieze is referred to as "a man with a fez" (p. 201) or even when, with careless disregard of fact, the author tells us on page 128 that in the west gable group at Olympia Theseus and Peirithoös are striking the centaurs "with battle-axes", although in the illustration of the restored pediment to which he refers (Fig. 61) the latter is represented with a sword in his hands. The student who reads on the same page that "Theseus is next to Apollo the finest figure in the gable" may be somewhat surprised to learn that of the figure thus praised only the head, the lower part of the abdomen, the left thigh and foot, and the lower part of the right leg with some fragments of the drapery are original.

Examples of similar carelessness in other directions are not lacking but a few instances must suffice. The term "isokephaly" is first used on page